



**FILMNATION ENTERTAINMENT in association with
PREMIERE PICTURE Present
An ECHO LAKE ENTERTAINMENT Production
in association with
A BIGGER BOAT**

John Carpenter's THE WARD

Directed by John Carpenter

Produced by Doug Mankoff, Mike Marcus, Andy Spaulding, Peter Block

Screenplay by Michael Rasmussen, Shawn Rasmussen

Starring

Amber Heard

Mamie Gummer

Danielle Panabaker

Lyndsy Fonseca

Jared Harris

Mika Boorem

Laura-Leigh

SYNOPSIS

JOHN CARPENTER'S THE WARD, a psychological thriller about a young woman locked in a mysterious mental institution in the 1960s, marks iconic horror master John Carpenter's first feature film in over seven years.

Kristen (Amber Heard), a beautiful but troubled young woman, finds herself bruised, cut, drugged, and held against her will in a remote ward of a psychiatric hospital. She is completely disoriented, with no idea why she was brought to this place and no memory of her life before being admitted. All she knows is that she isn't safe.

The other patients in the ward—four equally disturbed young women—offer no answers, and Kristen quickly realizes things are not as they seem. The air is heavy with secrets, and at night, when the hospital is dark and foreboding, she hears strange and frightening sounds. It appears they are not alone.

One-by-one, the other girls begin to disappear and Kristen must find a way out of this hellish place before she, too, becomes a victim. As she struggles to escape, she will uncover a truth far more dangerous and horrifying than anyone could have imagined.

JOHN CARPENTER'S THE WARD is directed by **John Carpenter** (*Halloween, Escape from LA, Starman, The Fog, The Thing*) from a script by **Michael Rasmussen** and **Shawn Rasmussen**. The film stars **Amber Heard** (*The Joneses, Zombieland, Pineapple Express*) as Kristen; **Mamie Gummer** (*Stop-Loss, The Hoax*) as Emily; **Danielle Panabaker** (*Friday the 13th, Mr. Brooks, The Crazies*) as Sarah; **Lyndsy Fonseca** (*Kick-Ass, Hot Tub Machine*) as Iris; **Jared Harris** (*Mad Men, The Curious Case of Benjamin Button*) as Dr. Stringer; **Laura-Leigh** as Zoey, and **Mika Boorem** (*The Patriot*) as Alice.

The film was shot during late summer 2009 on and around the Eastern Washington State Mental Hospital grounds outside Spokane, Washington. The film's cinematographer is **Yaron Orbach** (*The Joneses, Please Give*); the production designer is **Paul Peters** (*Out of Time, High Crimes*).

Executive produced by **Adam Betteridge** and **David Rogers**, and **Rich Cowan**, JOHN CARPENTER'S THE WARD was developed and produced by **Doug Mankoff**, **Mike Marcus** and **Andy Spaulding** for Echo Lake Entertainment, and **Peter Block** for A Bigger Boat.

ABOUT THE FILM

JOHN CARPENTER'S *THE WARD* is the film that caused the horror master to return to directing for the first time in over seven years.

"I credit Mick Garris, who created *Masters of Horror*," revealed Carpenter when asked about his decision to make JOHN CARPENTER'S *THE WARD* his first film in nearly a decade. "Those were low-budget, fast shooting projects and I enjoyed them greatly. I thought this is fun — I could do this on a low-budget film: *THE WARD* story is contained, the physical shoot wasn't long.

"I wanted a film that needed more creative problem-solving skills to figure out how to tell the story. *THE WARD* was a fun challenge," said Carpenter.

Although JOHN CARPENTER'S *THE WARD* has all the classic elements of the archetypical Carpenter film, the story still had to be extraordinary from the beginning to bring the director back to filmmaking. Discovered by his management team at Echo Lake Entertainment, the script was breaking new territory for them as well.

"We'd gone looking for something to vary the art-house, festival dramas slate we were known for," remembered Echo Lake founder and producer Doug Mankoff.

"We wanted to expand our repertoire to include larger audiences," explained Mankoff, "so we started looking at genre and comedies. Part of what so attracted us to the script was that this was a smart, scary piece, it was very contained, and it had great characters. For us as producers, the first strength of the script was the characters. Then came the fact that even on the first read we could see its viability.

"Imagine you found yourself in a mental institution during a period when you could be involuntarily committed," Mankoff commented, "and you suspected, or maybe even knew, that people were being killed around you. But no one else knew because they all simply thought you were crazy. And how terrifying it would be because you knew, eventually, it would get to you."

"When we found *THE WARD*, it was only natural to think about John Carpenter for it. We were thrilled when he responded to the material as enthusiastically as we did," added Echo Lake producer Andy Spaulding.

"*THE WARD* sits perfectly in John Carpenter's body of work, right in the middle between suspense thriller and horror," added Echo Lake's Mike Marcus, another producer on the film and Carpenter's manager.

"It made it fun to come to work," agreed Carpenter. "It's mainly story I look for in a script. If I can see the movie as I read the script, as well as see how delineated the characters are and how sharp the writer is, then I'm interested. It's always visual for me. I had a lot of training; went to film school, learned all the plumbing. I understand how to do the mechanics of it. I never let the other factors enter into anything I do. It's all for me, for the movie in my head, that's what I'm trying to make."

A longtime favorite of fan boys, it was one of Carpenter's most fervent fans who would next come onto the project. Producer Peter Block, best known for his Lionsgate legacy (including the

wildly successful *Saw* franchise, as well as *High Tension*, *Undead*, *Cronos*, *Dead Alive*, *Hard Candy*) was added to the team under the banner of his new company, A Bigger Boat.

“We wanted to put more experience on the producing side in terms of making a genre film,” said Mankoff about bringing in Block, “to add a name that would help us on the international market and give some added credibility during production. We went to Peter Block, whom we’d known and worked with for years, and asked if he wanted to come on. Peter brought a huge level of genre experience to the project—both in producing and in penetrating the marketplace.”

“Although I’m a fan first and foremost,” said Block about joining team, “during the last 20 years of my career buying, producing, and making horror films, the thought that eventually I’d be able to say I was associated with a John Carpenter picture was probably beyond the realm of my own perception. As a fan-boy, the fact that I can say I’m on JOHN CARPENTER’S THE WARD is fantastic.”

“THE WARD is a great addition to the legend that is John Carpenter,” added Block. “While it bookends nicely with *The Fog*, *Halloween* and *The Thing*, the film also showcases a philosophical evolution of what horror is.”

Casting

Shot in a remote corner of Washington State, on the campus of the still-operational Eastern Washington State Mental Hospital, JOHN CARPENTER’S THE WARD is classic Carpenter: isolation, paranoia and unseen dangers lurk just out of reach as each of the five characters weaves their way through Carpenter’s masterfully crafted cinematic maze.

“We really wanted to elevate the project above the standard horror film,” explained Spaulding. “For us that meant elements like John Carpenter as a master at twisting concepts and storylines; a production designer and camera team who could work fast but at an extremely high level; and a cast that was, simply put, fantastic.”

Leading the cast was Amber Heard, who had worked with the Echo Lake team on *The Joneses*. “We loved working with her, and she’s extremely talented, which is why we brought her to John’s attention,” said Mankoff.

“JOHN CARPENTER’S THE WARD is genre,” said Heard (**Kristin**) when talking about why she took the role. “In part why I was interested in it was that, selfishly, I like to make genre films. THE WARD was the perfect combination for me: I loved the director, the genre, the script.

“John Carpenter is the master, he is synonymous with genre,” added Heard. “I’m thrilled to see what unique things he brings to the film that I couldn’t see or imagine from the page. This film is about him, there is a lot of him in it. It would be a very different project in anyone else’s hands. Our WARD wouldn’t be without John. He is his own character; his personality is unique. He carries this film on his shoulders.

“Everyone in the cast is so talented and unique,” concluded Heard. “I was surprised to see what each actor did with their characters—and did so quickly. They really were dedicated to making each character their own. Surprisingly, with five women on set, we had no drama.”

JOHN CARPENTER’S THE WARD was a surprise for some of the five young actresses who

were picked to play the inmates of Ward 19—from the casting to the work process, John Carpenter

“My ‘audition’ with John was supposed to be a lunch,” recalled Lyndsy Fonseca (Iris), “but I pulled up and there he was on a bench outside the restaurant smoking a cigarette. He said ‘let’s just sit outside instead’ so we just talked about stuff and instantly got along. Once John’s hired you it’s because you’re the one he wants.”

“This is my first feature film,” said Laura-Leigh (Zoey). “I was familiar with John’s work before I got cast, but I hadn’t seen a lot. So I ordered all of his films and watched two a night. They are all so different, from *Christine*, which feels so grounded, so real, to the very out-there *Big Trouble in Little China*, to the love-story-thriller *Memoirs of an Invisible Man*.”

“I read the script,” confessed Mamie Gummer (Emily), “and really enjoyed it; I found myself biting my nails and completely engrossed. Then I met with John at this hamburger joint in Hollywood and I liked him very much right away. I can’t see his films, mind you. I’m a big wimp that way when it comes to horror films. But of course I knew of him. He’s truly a joy, and turned out to be really fun to work with.”

Carpenter felt the women who filled out his ward were all, ultimately, perfectly cast.

“I love Pam Dixon,” said Carpenter about his casting director. “All of our actors were sent to me on tape for the first look. She hit every character right on. This is the greatest cast, all of whom created a sensational bond while shooting which made making the film a great time. But that bond was also important so that the girls could improvise some bits and have some everyday fun since the breakdown of individual and personality along with the claustrophobic nature of the environment is oppressive.”

“The five young women, who all banded together, were fantastic,” added Block. “John seemed to have this avuncular role with them; he catered to their strengths as actresses but also allowed them to grow. John knows that horror is driven by strong female characters and he wanted these girls to have the security to do what they needed to do.”

“We got lucky with such a great cast,” laughs Laura-Leigh. “Five girls, all in their twenties, putting them together and asking them to get along—99% of the time there would be a disaster. But even John Carpenter had to admit his fears never came true.”

“All five actresses play in the story and each have their moment to shine,” continued Block. “Mamie has such a great death scene, but she also channels a fantastically confounding villainy. I liken her to a mix between Kate Hepburn and Walter Brennan. Danielle is the sexy one, the ingénue that all the little girls will want to watch. Lyndsy has the best scream, and surprisingly mature Laura-Leigh plays the most infant-like of the characters.

“But like any great basketball team, there has to be a great point guard and in JOHN CARPENTER’S THE WARD, that’s Amber. Everything runs through her, every scene. She carries the ball throughout the film.”

“Actors have to bring it,” stated Carpenter, “It is part of the gig! I don’t mind if actors find some of it on set, we can shape some as we go, but for the most part I want them ready when they arrive. My job is to be there for the actors, to see what it is they need to do their work. I do work

fast, a lot of work with lots of scenes to do means my approach is get at least two good takes for each and then move on. Some scenes can be quick like that, some can't."

"I prefer this to my other work," admitted Laura-Leigh. "I prefer the artistic choices I get to be a part of. I didn't have 30 takes here to figure out what to do. I really appreciated the level of process and thought that went into our work before the camera was rolling. John wants you to come to work prepared, having done your homework and ready to bring what you can to the moment. I learned that if you've done your work, it'll all be there when you need it. And he's always ready to ask you what you want to help you do your work—whether it's hair, make-up, or a bunny prop."

"John's funny," added Fonseca, "because he comes across as so old-school, very serious. He runs a tight ship, you know, there's no fooling around, everyone has to do their jobs, phones off, no messing around...then just as he's pretending to be the mean guy, you realize he's really watching out for you, taking care of us all."

"John respects the process," Gummer explained. "He gives us freedom to play. He is efficient, deliberate. It helps me, if I know that everything else is in place. It makes it easier for me to work. I come from a theater background, so while I don't like horror I did find the story to be kind of a version of classic Greek theater where the stakes are so high. I think of projects now more case by case. I don't say 'I'll never...' anymore because I didn't expect to ever be here on a scary movie and yet, the work is rewarding and very fun."

"For young talent, the industry can be complicated at times," said Danielle Panabaker (Sarah). "I was nervous about the shoot a little, but I couldn't have been more wrong—each girl has such unique perspective on her character and knows their craft so well, it was a lovely shoot. Truly, it was a joyful and great time."

"My job is to help John tell the story the best he can," added Panabaker. "It's been nearly a decade since John's been on set, but it's remarkable how talented he is in telling these kinds of stories—keeping you in suspended disbelief. I hope the fans can't wait to see it."

"When I first heard about the film I thought 'A film with John Carpenter? How cool,'" recalled Mika Booren (Alice). "How many movies can you make in a lifetime? And to have one of them be a John Carpenter film...amazing. I'm a big fan of John's: *The Thing* is my favorite."

"When I first read the script, I liked it right away," added Boorem. "The history and accuracy drew me into the story, and then I was surprised by the dark side. I always have had a fascination with the early study of mental health. As soon as I read it, I started tracking the project, hoping to get an audition. Being asked to play Alice was a surprise—a new idea I hadn't thought of."

"I love actors in terms of respect," Carpenter explained, "and I make them work because it takes all the work off me. It's less that I have to do. I think actors have to bring it, bring ideas, and be passionate about their role. It'll be much better than what I can tell them. I'm so proud of all the girls, so happy with their work, and Jared Harris is fantastic—he really anchors the film as an authority figure. "

Jared Harris (Dr. Stringer) was equally complimentary of his director: "John Carpenter is fantastic and has the right to go off and make difficult types of films—he's not just a horror director. *Starman*, for example, shows how many different stories John has in him. JOHN

CARPENTER'S THE WARD has elements of the horror genre, but has to also work as a psychological thriller, which I think it does with great success. I particularly like the little moments that have the gentlest wafts hinting at Dracula at the window. That is great fun to play with.

"Doug Mankoff and I went to Duke [University] together," recalled Harris. "We got back in touch, and when he mentioned the project I thought 'God, I'd love to be a part of a John Carpenter film.' I've seen them all: *Assault on Precinct 13* was in London as a teen and I loved it. *Halloween* was in Leicester Square. I loved all of them.

"John and I chatted on the phone; I met him the day before I was to arrive on set. I found him to know exactly what he's after in each bit of coverage. I get the feeling he has edited already in his head—he'll shoot little pieces of it, little sections of it. He's old school, which doesn't happen much anymore as studios want more control than that style affords. And still, he has room for the unexpected. For my career, this is the most improvisation I've done—it's a league of its own, collaboratively, artistically, creatively. I'm very grateful for this timing."

"It was exciting for me to see John Carpenter back on the directing floor," said Andy Spaulding about watching the master work with his cast. "I had an immense curiosity to see what he would do. I was fascinated by his style, his approach, and especially his rapport with the actors. He totally commands his set."

"Some scenes just tickle me, far too many of them for me to pick just one," confessed Carpenter. "The movie rises and falls on the strengths of the characters, and that has everything to do with these actors."

On Location-Eastern Washington State Hospital for the Insane

"Dr. Kirkbride spoke of his plan as linear. Buildings were arranged en échelons. The center building was more imposing than the others and had a dome, in agreement with the classical tastes of the time. From the center building used for administration offices extended wings right and left for patients. From the ends of the wings, short cross sections dropped back to connect with more buildings, for patients, which were parallel to the original wings. Each ward was enough out of line so that fresh air could reach it from all four sides and it was not under observation from the other wards."

- From *Dr. Kirkbride and his Mental Hospital* by Earl D. Bond

Shot on location in eastern Washington State, THE WARD found its literal and figurative home at the Eastern Washington State Hospital for the Insane, located in Medical Lake, a few miles east of Spokane.

Built in 1891 under the Kirkbride Plan, developed by Dr. Story Kirkbride to promote what at the time was progressive institutional treatment for the criminally insane, Eastern Washington State Hospital today is a labyrinth of both in-use and abandoned buildings. The vastness of the Kirkbride Plan, with wings extending far from the administrative hubs, offered a vital texture to the world John Carpenter wanted to create for JOHN CARPENTER'S THE WARD.

As producer Mike Marcus pointed out, "the look was right, the facility was right with empty buildings just waiting for us to use them."

“All around us was the Eastern State Hospital: real facilities, real patients,” Carpenter pointed out. “It was great. The buildings are great there; they’re old and have a lot of character which in turn gave us a lot of depth. I was really happy with it.”

Hundreds of windows open onto the Eastern Washington vista of never-ending wheat fields, while the isolation of each wing guaranteed a much needed remoteness for Dr. Stringer’s treatment “methods.” The sheer enormity of the institution also promised Carpenter the authentic quality he and Production Designer Paul Peters would employ to such creepy effect.

“The buildings here provided us with a maze, a complex system of hallways and rooms that enables escape for the girls,” explained Peters, “but escape only from one level to the next. You don’t escape out. The Rec Room, just off the ward corridor, featured big huge beautiful windows, but the view is always through bars as if to reiterate ‘you can’t get there’ to the girls as they look outside.”

“Paul is a total pro” said Carpenter of his Production Designer. “He figured out the geography of the hospital for me, pulled off complicated and confusing logistics and made them simple.”

“Eastern State Hospital was built in 1891 to provide for the current-at-the-time philosophy that mentally ill patients should be housed dormitory style,” explained Peters. “Now there is a much different approach to treating mental illness, starting with calling patients ‘customers.’ These changes meant for us to tell the story we wanted to tell, the film had to be set as a period piece in the right kind of setting.

“We certainly had a large institution to work with, but not always in the same location,” continued Peters. “We might use a hallway in one building and a floor in another and a room in still a third. That meant we needed a three-dimensional puzzle put together to show us how it all fit together. All the buildings had to have unity to make it seem they are all the same, so we created that institutional look.”

“We pieced together three buildings to make one unit,” added director of photography Yaron Orbach. “Once we found the actual Ward 19, we searched for other pieces to put the setting together. It was a long process, but it ultimately worked well. John had asked us to present something that would work as a road map, so Paul and I quickly became very collaborative. Paul mapped out the whole of it and John was sold.”

“The sheer physical complexity is navigated by movie magic, par for the course,” said Carpenter. “But Paul did diagram it out which helped me a great deal—I knew what I could and couldn’t shoot.”

The atmosphere of the Hospital itself was also an element not to be underestimated.

“We worked side by side with patients each day,” recalled Panabaker about her experience on location. “I prefer to be on location; the immersion is good for me. This is a super remote location, with barbed wire and fences. It makes you acutely aware of the fact that while you are protected you are also being watched. That feeling reminds you of the story we are telling.”

Although all the cast and crew were well versed in safety precautions and procedures, the daily life at a mental institution was hard to miss.

“Working on that state hospital was definitely different,” admitted Heard. “The first time I walked on set I was looking back over my shoulders. It is a creepy place, which hopefully will translate as an ideal vessel to carry our little project in.”

“We would hear the patients each day,” added Laura-Leigh. “We work in this period environment, and it all helps. I would even go into my character’s room between takes to prepare myself and it worked every time. Those tiny spaces are real patients’ rooms from when our building was still functioning. Location plays into my process a great deal. When I wake up in the morning and drive to a grocery store—that makes you feel one way. When I wake up in the morning and drive to an insane asylum, that makes you feel another!”

“The location really was perfect,” agreed Fonseca. “It’s scary and isolated: A real mental institution, part of it still being used for the criminally insane. Those walls have so much to say!”

“Sometimes I’d do a double-take on people walking around to make sure if it was a patient or crew member,” admitted Gummer. “It’s deeply creepy there but that allowed for us to not even have to act sometimes.”

“It was fun to have been at Eastern State Hospital. It had an authentic feel, which always helps a bit with your imagination,” recalled Harris. “The Electro-shock therapy, that’s a disturbing scene—quiet weird. Obviously uncomfortable for those going through it, but also unnerving for those enduring it: it was movie-fake, but tremendously unpleasant. Creepy, particularly as it is, even now, a legitimate treatment but it causes such great pain and fear. It makes you uncomfortable. And, on top of it all, we were shooting it in an actual treatment room!

“I get a slight sense of Dr. Stringer being at odds with traditional approach to mental patients,” added Harris. “The old ‘stick them in the corner’ approach. He’s pushing with this against the staff; some of his methods are so new they do seem extreme. It was a perfect fit with the location.”

Design

“The rooms may provide a small expression of each of the girls,” said Peters, “but the overall palette here is more of the unifying theme for the film and as qualities of the institution—oppression, moodiness, lack of any kind of spirit, any kind of uplift, lack of any attempt to make it brighter, encouraging, warming, comforting. The only thing we believe binds these girls together is that they have all been institutionalized here.”

For Peters, the “big hook” for working on JOHN CARPENTER’S THE WARD was indeed the director himself. After being taken with the script, Peters recalled a meeting of the minds when he first met the director.

“He and I met to talk about the film and we sort of felt each other out,” remembered Peters. “Luckily for me, we saw the film the same way: I said I thought the film should be a monochromatic world with a very controlled palette of colors that we use to enhance that feeling of trapped desperation. It should be the kind of place a monster likes to be around. So our first meeting was like the courtship, walking around the concept part of the story. Our second meeting was when we really got down to making the script work.”

Using the 140 feet long, 22 room hospital corridor itself as the hero set piece of JOHN CARPENTER’S THE WARD, Peters found it inspiring to remember the unit did at one time

really house mental patients. The physical layout of space was designed by Peters to reflect the characters.

“As we bring our main character, Kristen, into the hospital she goes deeper and deeper into the bowels of the building,” explained Peters. “As she gets deeper, the audience may notice the change—the Ward is the most depressive, darkest and, in a way, the most disheartening of the corridors.

“Another feature that figures prominently is the super duct,” Peters continued. “It was part of an early discussion John and I had about the ward, about how to make it oppressive. The duct is symbolic of the oppression on a personal scale: in other words, the fact it is looming over you and the fact there was never an attempt to make it atheistically pleasing, reminds each character they are buried far down in the depths of the building with no hope of getting out.”

“Symbolically”, Peters concluded, “it personifies the oppressive, inhumane nature of the girls in the confinement which strips them of their personalities and makes them part of the machine. Interestingly, however, it’s also one of the ways the girls try to escape.”

Cinematography

THE WARD cinematographer Yaron Orbach echoed Peters’ observations on location, which also yielded unexpected advantages for his work.

“Location was a dream for me because of these huge windows”, said Orbach. “My approach was not to have this be a very dark horror movie. This is an ‘elevated’ genre film, there are elevated elements here. We aren’t slashing someone every few moments. There are selective violent moments, but it’s a psychological thriller with layers of personality. So let’s not go too soft, but instead go to a ‘soft mood,’ something very ethereal—a kind of floating sensation for the daylight stuff which is the majority of the film.

“So this old mental hospital worked perfectly,” continued Orbach “Those windows were my key light and then I’d let it go dark on the other side. The windows really were perfect, like a wall of lights. In some scenes, I had no lights at all; I only used what was available through the windows. In another scene, the shower scene, it all just came together perfectly. Hazy and steamy, we added outside light for a streaming affect. Suddenly, a huge ray of sun came through the window, creating a fantastic backlight because of the steam. It was incredibly beautiful, dreamlike, with the light playing to the story.”

“Yaron and I collaborated on everything,” said Carpenter of his relationship with Orbach. Added Orbach, “Obviously, John’s a bit intimidating the first time you meet him. He’s quiet, not up to a lot of small talk, so there is no help in cozying up to him! But he’s sweet, and very to the point. He listens.”

Orbach stresses, “John has a precise point of view, but is open to collaboration. I didn’t reference any of his previous work on purpose when we first met. My favorite John Carpenter films are *Starman* and *The Thing*, but I wanted to try to come across with something original. Plus I wanted to propose something of myself. I got a feeling he was the kind of guy who would appreciate that.”

“The director and cinematographer relationship is essentially unchanged since silent film,” said Carpenter. “You need certain shots to tell a story—how you shoot those shots communicates emotion. So, Yaron and I collaborated on that essence of what the story needed to be.”

“For my process”, explained Orbach, “I start with the script. In this case, I read it and images came up as I went through it and I became engaged visually. Of course I already knew the work of John Carpenter, so I had that visual reference layer already imposed. My own voice comes up as my images take shape—it then becomes a mix of good writing, knowing John Carpenter’s style and my own visual images. I’d gone into my meeting with John with a collection of instinctive visual references, from all sources. In the meeting I try to get into a visual dialogue as soon as possible by showing the images I’d brought along. We were talking creative ideas in the details pretty quickly.”

“Yaron celebrates a real feel for cinema,” acknowledged Carpenter. “He works hard, with a real feel for film. I loved working with him. We talked about what the story required; how to avoid certain visual clichés. He taught me a lot about composition, including what you can do now in post (we have lots more tools to use now).

“I like anamorphic—I like rectangles”, admitted Carpenter. “Technically, there is no more ‘square’ in film, since everything is matted. I love how everything looks in this film; it is part of my film language. Everything, for me, boils down to instincts and imagination when I shoot.”

Shooting on two 35mm cameras, 2 MovieCam Compact MK2 cameras utilizing the 3-perf system to give them more running time, Orbach and his team also used Ziess Ultra Primes lenses, which have the widest focal range of the prime lenses, allowing for a sharpness that isn’t as harsh as others.

“I also used the DI (digital intermediate) as a polishing tool,” added Orbach. “We confirm the color corrected frames, scanning them back to film, manipulating the image as a polish—rather than to fix something we should have gotten in the first place.”

“I love clichés,” confessed Carpenter with glee. “I love cheap tricks. And I quickly learned that on THE WARD everything we shoot we print. I wasn’t used to working that way. It was fun.”

“My favorite moment,” suggested Orbach, “was every day as I had such a great time working with John. I waited a long time to work with a director of this caliber. I’m a young DP; I’m very fortunate. Just working with him, his patience, his openness, his confidence is so liberating. He gives me so much freedom yet he is very precise. I wasn’t sure if our differences would be a hindrance: the age gap, the backgrounds (I’m from Israel, he’s a WASP) but it all works. We have completely different backgrounds and upbringings, but stylistically we are very similar in taste—which I knew from watching his films.”

Effects

Returning to work with John Carpenter again was the same award-winning special effects team from K.N.B. Effects (*Kill Bill: Vol. 1*; *Transformers*; *Pulp Fiction*) with whom he’d first worked together in 1993 on *Body Bags* for Showtime.

“I’d worked with Greg (Nicotero) and Howard (Berger) on so many films over the years,” explained Carpenter about his choice for JOHN CARPENTER’S THE WARD special effects

team. "They are fabulous to work with and know exactly what they are giving me. I had to ask favors this time out as we were low-budget, and they came ready."

"I have been close friends with John for 17 years," explained Nicotero. "Not only have his films influenced me (and continue to do so), but I feel that working alongside John is the ultimate film-making class. He is one of the smartest and most knowledgeable directors I have ever worked with. His body of work—*The Thing*, *Escape from New York*, *Starman*, *Halloween*—all laid the ground work for countless current directors like Robert Rodriguez, Rob Zombie, Eli Roth, and Alex Aja.

I always love working with John," continued Nicotero. "Our first show was *Body Bags* and then right after that *In the Mouth of Madness* where we created a variety of Lovecraftian creatures. Then we did *Vampires*. Each show with John has a very different feel, which continues to show the skill that John has as a storyteller. So for me it is the experience of working with John that I love, and still to this day watch his films."

John Carpenter presented some very specific challenges for the K.N.B. Effects team working on JOHN CARPENTER'S THE WARD, supervised by Kevin Wasner.

"This is a ghost story, with a dead, reanimated corpse", said Carpenter. "We worked hard to avoid the Japanese horror look while creating the perfect ghost. Who was, by the way, played by the sweetest girl—a real trooper. She'd go through over 2 ½ hours of make up each morning."

"For me it is always developing a character that we haven't seen before," said Nicotero. "In this case, the Ghost character design and execution. John and I have a 17 year working relationship and very much like the relationship I have with other directors (Quentin Tarantino and Sam Raimi) we speak the same language. I know what John will like and what he wants to see; so when we go through the first round of designs we are usually pretty in sync.

"Our contribution was pretty straight forward in terms of the work we did for the film," recalled Nicotero. "John never really goes for the gore, it isn't about how much blood we can pump but how we can build suspense and get the audience on edge. In this instance, developing the Ghost character as well as the various kills was more about what you don't see: glimpses and silhouettes. shadows and shapes moving through frame, this really is a classic ghost story. In this instance it is really about leaving a visual impression with the audience, something they will be thinking about and talking about when they walk out of the theater."

ABOUT THE FILMMAKERS

JOHN CARPENTER (Director, writer, composer)

While attending the University of Southern California's School of Cinema, Carpenter began work on *Dark Star*, a science fiction comedy short that was later expanded into a feature length film and released theatrically in 1975. His second feature, *Assault on Precinct 13* (1976) was partially an homage to his idol, Howard Hawks, and basically reimagined that director's *Rio Bravo* in an urban setting. Carpenter's breakthrough film was *Halloween* (1978), the seminal horror film; made for \$300,000, it was the most profitable independent movie of its day, and to date has spawned several sequels.

Other works include *The Fog* (1980), *Escape From New York* (1981), *The Thing* (1982), *Christine* (1983), *Starman* (1984), and *Big Trouble in Little China* (1986), many of which he also scripted and scored.

Disenchanted with major studio politics, Carpenter determined to make independent films again and retain a greater degree of control. His films during this period include *Prince of Darkness* (1987), *They Live* (1988), *In the Mouth of Madness* (1994) and *Vampires* (1996).

Carpenter also co-wrote *Eyes of Laura Mars* (1978) and directed such TV movies as "Someone's Watching Me" (1978) and "Elvis" (1979), which starred his frequent collaborator Kurt Russell. Also for television, he directed two episodes of "Masters of Horror" for Showtime, for whom he also did the trilogy, *Body Bags* (1993). He won the Cable Ace Award for writing the HBO movie, "El Diablo." He has recently completed work co-writing the video game "Fear 3" for Warner Bros. Interactive.

John Carpenter was born in Carthage, New York. His family moved to Bowling Green, Kentucky, where his father was the head of the music department at Western Kentucky University. He attended Western Kentucky University followed by the USC School of Cinema in Los Angeles. WKU awarded him an honorary doctorate in 2007.

DOUG MANKOFF (Producer)

Doug Mankoff is the President of Echo Lake Productions, which he founded in 1997 by raising a private equity fund to finance and produce independent films. Since then, Echo Lake has financed and produced over a dozen films, including *Levity* (directed by Ed Solomon, starring Billy Bob Thornton and Morgan Freeman), *The Big Empty* (directed by Steve Anderson, starring Jon Favreau), *Thirteen Conversations About One Thing* (directed by Jill Sprecher, starring Matthew McConaughey), *Things Behind the Sun* (directed by Allison Anders, starring Kim Dickens and Don Cheadle), Deepa Mehta's *Water*, (which premiered at the 2005 Toronto Film festival and went on to be nominated for an Academy Award), and Sara Polley's *Away From Her* which premiered at the 2007 Toronto Film Festival and went on to be nominated for two Academy Awards (best actress, Julie Christie, and best adapted screenplay, Sara Polley). Echo Lake recently released *The Joneses* (starring Demi Moore and David Duchovny).

Before founding Echo Lake, Mankoff worked for film financier and visionary Michael Nesmith managing Nesmith's library of film and television properties. Mankoff received a B.A. in history from Duke University and then attended the graduate film program at NYU. He later received his

MBA from Harvard. In addition to his interest in Echo Lake, Mankoff owns Yearlook/CAMP TV, a production company he founded in 1986 to make videos for schools and summer camps around the country.

Doug is a member of the Academy of Motion Picture Arts and Sciences, and he is active in the Jewish community. Doug and his wife, Marcia Mankoff live in Los Angeles with their three children.

MIKE MARCUS (Producer)

Mike Marcus started his career in the mailroom of General Artists Corporation, and upon its merger with Creative Management Associates (now ICM), he was promoted to agent.

In 1981, he accepted the position of senior agent at the Creative Artists Agency, where he had among his clients Tom Cruise, Sydney Pollack, Robin Williams, Carl Reiner, Mel Brooks, John Landis, David Cronenberg, Roger Donaldson, Michael Apted, Frank Oz, David Zucker and Jerry Zucker.

In 1993, Marcus was named President and Chief Operating Officer of MGM Pictures, where he oversaw the production and release of such films as the smash hit comedy *Get Shorty*, the thriller *Species* and the Farrelly Brothers' *Kingpin*. After his MGM tenure, in 1997 Marcus became a partner at MBST Entertainment, which produced *Good Morning, Vietnam* and *Throw Mama from the Train*, where, in addition to production, he was involved in managing clients of the company, including Robin Williams and Billy Crystal.

In 2000, he formed the feature film Distribution Company MAC Releasing, which in the summer of 2004 merged with ThinkFilm (a Canadian-based Distribution Company). He became the co-head of its West Coast office in addition to his production and management activities. In 2006, Marcus joined Echo Lake Productions and started its management division repping such clients as Deepa Mehta (*Water*), Walter Hill (*48 Hours*), Jonathan Lynn (*My Cousin Vinny*) and John Carpenter (*The Thing*) to name a few. In 2007, he produced John Dahl's *You Kill Me* for Code Entertainment as an Echo Lake production. He is currently producing *The Ward* for Echo Lake Productions; John Carpenter's first film in 9 years – anticipated release: Fall 2010/Winter 2011.

ANDREW SPAULDING (Producer)

Andrew Spaulding joined independent production and financing company Echo Lake Entertainment in 2001 and serves as the company's President of Production. Andrew most recently produced writer/director Derrick Borte's comedy/drama THE JONESES. He previously produced films including *Before the Rains*, the English-language debut of Indian director Santosh Sivan and *Dreamland*, directed by Jason Matzner. He is an executive producer of *12 and Holding*, the second feature from director Michael Cuesta (*L.I.E.*). Other credits include *The Big Empty*, from writer/director Steve Anderson, Ed Solomon's *Levity*, and Jill Sprecher's critically-acclaimed *Thirteen Conversations About One Thing*.

Before joining Echo Lake Productions, Andrew served as vice-president of the independent production company founded by veteran producer A. Kitman Ho (*Ali*, *Platoon*). While working with Ho, Andrew worked on the production of Kathryn Bigelow's *The Weight of Water* as well as

Jonathan Kaplan's *Brokedown Palace*. Andrew previously served as an executive at the production companies of director Antonia Bird (*Priest, Mad Love*), actress Faye Dunaway, and best-selling novelist Patricia Cornwell.

Prior to moving to Los Angeles, Andrew served as the Film Commissioner for the State of Virginia. A native of Fairfax, Virginia, Andrew began his career in politics, and served for two years on the personal staff of Virginia Governor Charles Robb. He is a graduate of the University of Virginia, where he earned his B.A. in American Government.

PETER BLOCK (Producer)

Peter Block formed A BIGGER BOAT in 2008. In addition to JOHN CARPENTER'S THE WARD, Peter is also currently in post production on *Saw 3D*, a Twisted Pictures Production in association with A Bigger Boat. A Bigger Boat's first production, *Frozen*, was an official selection of the Sundance Film Festival and was released theatrically in February, 2010. Peter's next production is *House at the End of the Street*, which was penned by David Loucka and is set to be directed by UK's Mark Tonderai in the summer of 2010. Later this summer, A Bigger Boat is branching out into the distribution business with the release of *The Disappearance of Alice Creed*, a taut UK thriller starring Gemma Arterton and directed by J Blakeson which was the hit of the most recent Toronto and Tribeca film festivals. Peter has also acquired the rights to Roger Smith's thriller *Mixed Blood*, which he will produce with GreeneStreet Films and Sidney Kimmel Entertainment. The script is currently being written by Kelly Masterson (*Before the Devil Knows Your Dead*) and is to be directed by Phillip Noyce (*Salt, Clear and Present Danger*). Other recent producing credits include *Rambo, The Eye, Midnight Meat Train, Saw 6* and *Daybreakers*, as well as serving as Co-Executive Producer of the NBC series "Fear Itself."

Peter also played an integral part in the structure and formation of Epix, the pay cable joint venture between Paramount, MGM and Lionsgate, and has helped to broker distribution and output deals for the new network. In addition, Peter was instrumental in the creation of FearNet, the VOD and Internet portal for horror and thriller content that is a joint venture between Comcast, Sony and Lionsgate, serving on the initial board of directors for the venture.

From 2000-2008, Peter was the President of Acquisitions and Co-Productions for Lionsgate Entertainment and its related entities. Over the years, he held an executive level position in nearly every aspect of the Company's business and served as the primary acquisitions executive and as a production executive, drawing upon his knowledge of genre films and past experience creating marketing plans, key art and trailers for many of the company's DVD and television releases.

Under his supervision, the Lions Gate Acquisitions department acquired distribution rights to over 500 films through pre-buys, negative pick-ups and co-productions both at script stage and via festival/market screenings. Such films included the box office sensations *Crash, Saw, Open Water, Fahrenheit 9/11, The Cooler*, the art-house hits such as *Lantana* and *Secretary*. His focus on genre pictures resulted in the Company's foray into the theatrical release of horror and thriller pictures through the acquisition of *Cabin Fever*, and *House of 1000 Corpses*. He was responsible for acquiring a number of films from international filmmakers which introduced them to the U.S. audience including Peter Jackson's *Dead Alive*, Guillermo del Toro's *Cronos*, Takashi Shimizu's *Ju-on: The Grudge*, *High Tension* from Alex Aja, and *Undead* from Australia's Spierig brothers.

In addition to his other duties, Peter worked as a primary production executive for the Company on such varied theatrical releases as the Academy nominated *Girl with a Pearl Earring*, the Bobby Darin bio-pic *Beyond the Sea*, directed and starring Kevin Spacey, the Paramount released *Narc*, Rob Zombie's *Devil's Rejects*, and the cult hit *Wonderland*.

Previously, Peter oversaw the entirety of Lions Gate Home Entertainment from its inception, and under his leadership grew the division into a \$150 million full-service distribution business in the United States and Canada. Lions Gate Home Entertainment now includes more than 8,000 titles and generates over 100 new DVD releases, comprised by new to sell-through and over 70 new rental titles annually.

In the area of New Media, Peter oversaw the Company's in-house web ventures, and served as the primary liaison with the Company's affiliate, CinemaNow. In an industry first, Peter designed and negotiated the Trimark-Broadcast.com venture, an agreement for streaming and advertising motion pictures over the internet provider. The agreement established Broadcast.com (now Yahoo) as an equity investor in the Company, and furthered the Company's ability to avail itself of Yahoo's dominating media presence on the internet.

Peter was also responsible for the Company's VOD and PPV efforts, and for its Pay-TV output arrangement with Showtime Networks, and prior to that with HBO. He has negotiated a full range of motion picture development, production, acquisition, distribution and financing agreements.

Before joining Lions Gate, he served at Trimark Pictures as Executive Vice President of Acquisitions, Distribution and New Media where he fulfilled his current functions, as well as overseeing Trimark's theatrical releasing division, business affairs and music divisions.

Prior to Trimark, Peter represented writers, producers and film financiers for such pictures as *Cutthroat Island*, *Point Break*, *Threesome* and *Sniper*, and worked for the WGA and in the marketing and studio operations departments at the Walt Disney Company. Peter, a frequent guest speaker at graduate schools and industry events, is a member of the advisory board of the U.S Comedy Arts Festival and a member of the executive branch of the Academy of Motion Picture Arts and Sciences.

A member of the Academy of Motion Picture Arts & Sciences, Peter received his J.D. from USC, his M.B.A. from the University of California at Los Angeles (UCLA) and his B.A. from Duke University, where he has established an endowment for student programming.

ABOUT THE CAST

AMBER HEARD (Kristin)

With starring roles in several upcoming film projects, Amber Heard is poised to rise in the ranks of Hollywood's leading ladies.

Amber is most well known for her role starring alongside Seth Rogan and James Franco in Columbia Picture's *Pineapple Express*, for which she received the Breakthrough Award from Movieline's Young Hollywood Awards.

Amber just completed production as the female lead opposite Johnny Depp in the highly anticipated *The Rum Diary*, an adaptation of the Hunter S. Thompson novel. She stars as Chenault, the woman at the center of a love triangle involving Depp and Aaron Eckhart, set in 1950s Puerto Rico. She recently completed production on the action thriller *Drive Angry* opposite Nicolas Cage in which she plays a diner employee who joins Cage in his quest to find the people who killed his daughter and kidnapped his granddaughter.

She was most recently seen in Screen Gem's remake of the 1987 horror thriller *The Stepfather* opposite Penn Badley, Sela Ward and Dylan Walsh. She also appeared in a cameo role in Columbia's *Zombieland* starring Woody Harrelson, which opened #1 at the box office. Additionally, she has four completed projects being released over the next year: *And Soon the Darkness*, a horror/thriller in which she stars opposite Odette Yustman about two friends bicycling through Argentina who find themselves fighting for their lives against local outlaws, the independent *The Ex-Terminators* opposite Heather Graham and Jennifer Coolidge, *The River Why* with William Hurt and Zach Gilford, and *The Joneses* opposite Demi Moore and David Duchovny, in which she poses as the daughter in a picture perfect family that is actually a front put together by a marketing company.

Previous film credits include *Never Back Down* alongside Djimon Hounsou, Universal's *Alpha Dog*, directed by Nick Cassavetes, *The Informers*, *All the Boys Love Mandy Lane*, the independent horror film *sideFX*, Universal Pictures' hugely successful box office adaptation of H.G. Bissinger's book *Friday Night Lights*, as well as the Warner Bros. Academy Award nominated *North Country*. Heard played Theron's character in flashbacks to when she was younger and has a major plot point that is pivotal to the story. Television credits include the female lead in Kevin Williamson's CW drama "Hidden Palms," a sexy series set in Palm Springs, "The O.C.," "The Mountain," and "Jack & Bobby."

Originally from Texas, Amber currently resides in Los Angeles.

MAMIE GUMMER (Emily)

Mamie Gummer made her New York stage debut in 2005, starring opposite Michael C. Hall in the Roundabout Theatre production of Noah Haidle's "Mr, Marmalade," directed by Michael Greif, which earned her a Theater World Award. More recently, she starred with Kate Burton and Tony Goldwyn in Theresa Rebeck's "The Water's Edge," directed by Will Frears at NYC's Second Stage Theatre, for which she received a Lucille Lortel nomination for Outstanding Featured Actress and in a revival of "The Autumn Garden" by Lillian Hellman at the Williamstown Theater Festival. In spring 2008, Mamie made her Broadway debut in "Les Liaisons Dangeruses" opposite Laura Linney.

In 2009, Mamie starred opposite Maggie Gyllenhaal and Peter Sarsgaard in the Broadway production of "Uncle Vanya."

In Film, Mamie appeared on-screen in *Evening* with an all star ensemble including Claire Danes, Patrick Wilson, Meryl Streep and Vanessa Redgrave. She was also featured in Ang Lee's *Taking Woodstock*; Lasse Hallström's *The Hoax* with Richard Gere and Hope Davis; in

Kimberly Peirce's *Stop Loss* with Ryan Phillippe and Joseph Gordon-Levitt ; *Loss of a Teardrop Diamond* with Bryce Dallace Howard; *The Lightkeepers* opposite Richard Dreyfus and Blythe Danner. Mamie will next be seen in Jeff Lipsky's *Twelve Thirty*.

In TV, Mamie appeared in the Emmy and Golden Globe miniseries, JOHN ADAMS for HBO with Paul Giamatti and Laura Linney and will next be seen starring in OFF THE MAP.

A Native New Yorker, Mamie graduated from Northwestern University, and also studied theater at the British Academy of Dramatic Arts.

DANIELLE PANABAKER (Sarah)

A stunning and talented young actress, Danielle Panabaker has quickly grabbed attention as one of Hollywood's most vibrant talents.

Panabaker next stars in John opposite Bobby Cannavale in the upcoming independent feature, *Weakness*.

Panabaker recently starred in Overture Films' *The Crazies*, directed by Breck Eisner. She starred opposite Timothy Olyphant and Radha Mitchell as the receptionist at a medical center in a small town whose residents mysteriously begin going insane.

Panabaker also starred as the female lead in the highly anticipated remake of *Friday the 13th*, opposite Jared Padalecki. The Paramount film, directed by Marcus Nispel and produced by Michael Bay, was released on February 13, 2009 and grossed over \$43 million its opening weekend, setting a new record for the highest take for an R-rated horror film.

Panabaker starred as James Woods' unwaveringly wise daughter on CBS' drama "Shark." She also appeared opposite Kevin Costner and Dane Cook in the MGM thriller *Mr. Brooks*.

Panabaker garnered much critical acclaim for her breakout performance in the HBO miniseries "Empire Falls," in which she starred opposite Paul Newman and Ed Harris. Her additional film credits include Sony Pictures' *Yours, Mine and Ours*, opposite Renee Russo and Dennis Quaid, and Disney's *Sky High*, opposite Kurt Russell and Kelly Preston.

Panabaker also appeared in the Disney Channel Original Movie "How My Personal Private Journal Became a Best-Selling Novel," where she and her sister, Kay, played versions of the same character. Panabaker's additional television work includes starring roles in "Searching for David's Heart," (for which she won the 2005 Young Artist Award for Best Performance for a TV Movie Leading Young Actress), "Mom at Sixteen," "Sex and the Single Mom," and the Disney Channel Original Movie "Stuck in the Suburbs." Her guest starring roles have included "The Guardian" (for which she won the 2004 Young Artist Award for Best Performance in a TV Series Guest Starring Young Actress), "Law and Order: LA," "Medium," "Grey's Anatomy," "Eli Stone," "Law and Order: SVU," "CSI," "Malcolm in the Middle," and "Summerland."

Born in Georgia, Panabaker graduated from high school at the age of 14 and received her Bachelor's degree in English from UCLA. She currently resides in Los Angeles.

LYNDSY FONSECA (Iris)

A stunning and talented young actress, Lyndsy Fonseca has quickly grabbed attention as one of Hollywood's most vibrant talents. During 2010, Fonseca starred in *Hot Tub Time Machine* (John Cusack, Kate Walsh and Chevy Chase), and in *Kick-Ass*, Matthew Vaughn's follow-up to the hit *Stardust*, featuring Nicolas Cage, Christopher Mintz-Plasse and Chloe Moretz.

Fonseca most recently starred on the hit ABC series "Desperate Housewives" opposite Dana Delaney and Nathan Fillion. She has also had recurring arcs on HBO's critically acclaimed "Big Love" and CBS's hit comedy "How I Met Your Mother." Other television credits include "Boston Public," "CSI," "House" and "Heroes." She got her start on the daytime drama "The Young and the Restless," in which she starred for 3 years.

LAURA-LEIGH (Zoey)

Laura-Leigh will be starring in the upcoming film *City of Jerks*, directed by Phedon Papamichael. She has had roles in hit shows such as "Numb3rs," "Law & Order" and "Gossip Girl". She was a series regular in ABC/ CBS Paramount Pilot "Roman's Empire".

Laura-Leigh has an extensive background in theater, starring in "Boy's Life" directed by Michael Greif, and "Tell Out My Soul" directed by Evan Cabnet.

As a graduate of The Julliard School, where she studied Drama, she starred in more than ten productions including "Animal Farm." "The Winter's Tale," and "The House of Blue Leaves." She currently resides in Los Angeles.

JARED HARRIS (Dr. Stringer)

Best known as Captain Mike in *Benjamin Button*, Andy Warhol in *I Shot Andy Warhol*, the guitar-playing lothario Russian cab driver in Todd Solondz's *Happiness*, Jared Harris has played key roles in over forty films, his chameleon-like ability to morph from one character to another has garnered him great praise and kept him in the company of some of today's most creative filmmakers.

Jared's recent big screen appearance, in David Fincher's critically acclaimed *The Curious Case of Benjamin Button* with Brad Pitt and Cate Blanchett, is no exception. He plays Captain Mike, a raucous, tattoo covered tugboat captain who survives on a diet of whiskey and salt water. Captain Mike takes Benjamin all around the world and in many ways becomes the father Benjamin never had. The cast of the film was nominated for a 2009 Screen Actors Guild Award.

In 2009, Harris filmed two features back to back while simultaneously working on AMC award winning drama "Mad Men" in which he plays "Lane Pryce", the new CFO at Sterling Cooper. Harris worked opposite Harrison Ford and Brendan Frasier in *Extraordinary Measures*, directed by Tom Vaughan. The film, which centers on the efforts of John and Aileen Crowley to find a researcher who might have a cure for their two children's rare genetic disorder, was released by CBS Films in January 2010.

The son of famed Irish actor Richard Harris and the middle of three brothers, Jared was born in London, England. He was educated at Duke University, where he majored in drama and literature. After graduation, he studied at the Central School of Speech and Drama (alums

include Sir Lawrence Olivier and Vanessa Redgrave) and then went on to become a member of the Royal Shakespeare Company.

Harris' first screen appearance was in 1989's *The Rachel Papers* which was the directorial debut of his older brother Damian. He quickly went on to earn a reputation for playing a variety of unique and riveting characters including an intellectually-challenged street cleaner in Wayne Wang and Paul Auster's *Smoke* and *Blue in the Face*, a truculent fur trapper in Jim Jarmusch's *Dead Man*, Tom Cruise's boozing, n'er-do-well brother in *Far and Away*, and a sleazy Russian cab driver in Todd Solondz's *Happiness*, for which the cast received the 1999 National Board of Review Acting Ensemble Award.

Jared won critical recognition for his riveting portrayal of influential American Pop artist Andy Warhol in the acclaimed *I Shot Andy Warhol* for which, in true Warhol fashion, he entered the audition with a video camera and taped the director and producers while his own audition was being recorded.

For his work as John Lennon opposite Aidan Quinn in Michael Lindsay-Hogg's film *Two Of Us*, Harris received further critical acclaim. Other roles include Henry VIII as a rock-star king in the BBC's improvised version of *The Other Boleyn Girl*; the unassuming school teacher in way over his head Michael Radford's *B Monkey* opposite Asia Argento; and the flamboyant performance artist come drug dealer and in Burr Steers' *Igby Goes Down* with Kieran Culkin, Ryan Phillippe, Claire Danes and Jeff Goldblum. Commenting on Harris recent work as the wily Napoleonic-era Captain Anderson in the critically acclaimed BBC2's epic mini-series *To the Ends of the Earth*, *The Independent's* James Rampton states "he has the innate capacity to grab your attention without even speaking."

Harris thrives on changing from character to character and period to period. He has gone from present day sleazy television tabloid journalist alongside Adam Sandler in *Mr. Deeds* to the 1960s, playing Al Alvarez in Catherine Jeff's Sylvia Plath biopic *Sylvia* opposite Gwyneth Paltrow and Daniel Craig, to 1950s in Mary Harron's *The Notorious Betty Paige*, where he plays an underground erotica pornographer to a present day partying rocker in M. Night Shyamalan's *Lady In The Water*. In the BBC film *Coup!*, Harris took on a more leading man look to play Simon Mann, a wealthy British aristocrat, who in true *Ocean's Eleven* like fashion organized a coup to take over Equatorial Guinea in 2004. The case achieved notoriety because one of the innocent financial backers of the project was Sir Mark Thatcher, son of British ex-PM Margaret Thatcher.

Jared has performed in some of New York and London's most renowned theater companies including the New Group's Obie Award winning production of Mike Leigh's 'Ecstasy', the New Jersey Shakespeare Company's experimental production of 'Hamlet', in which he played the title role, the Almeida Theatre's production of Tennessee William's bittersweet comedy 'A Period of Adjustment', and the Vineyard Theater's production of 'More Lies About Jerzy'. Harris made his American stage debut as Hotspur in the New York Shakespeare Festival's 'Henry IV, Parts 1 & 2'. He then went on to perform with the company in the both the acclaimed version of 'Tis Pity She's A Whore' and 'King Lear'. Harris lives in Los Angeles.

FILMNATION ENTERTAINMENT
In Association with
PREMIERE PICTURE
Present

an
ECHO LAKE ENTERTAINMENT
Production

In Association with
A BIGGER BOAT

John Carpenter's
THE WARD

AMBER HEARD

MAMIE GUMMER

DANIELLE PANABAKER

LAURA-LEIGH

LYNDSY FONSECA

MIKA BOOREM

and
JARED HARRIS

casting by
PAM DIXON MICKELSON, C.S.A.

music by
Mark Kilian

costume designer
LISA CARYL

make-up effects by
GREGORY NICOTERO & HOWARD BERGER

editor
PATRICK McMAHON, A.C.E

production designer
PAUL PETERS

director of photography
YARON ORBACH

co-producer
JESSICA STAMEN

executive producers
DAVID ROGERS
ADAM BETTERIDGE
RICH COWAN

produced by
DOUG MANKOFF
PETER BLOCK

produced by
MIKE MARCUS
ANDREW SPAULDING

written by
MICHAEL RASMUSSEN & SHAWN RASMUSSEN

directed by
JOHN CARPENTER

CAST

Kristen	AMBER HEARD
Emily	MAMIE GUMMER
Sarah	DANIELLE PANABAKER
Zoey	LAURA-LEIGH
Iris	LYNDSY FONSECA
Alice	MIKA BOOREM
Dr. Stringer	JARED HARRIS
Tammy	SALI SAYLER
Nurse Lundt	SUSANNA BURNEY
Roy	DAN ANDERSON
Jimmy	SEAN COOK
Ghost Alice	JILLIAN KRAMER
Mr. Hudson	MARK CHAMBERLIN
Mrs. Hudson	ANDREA L. PETTY
Cop #1	TRACEY SCHORNICK
Cop #2	KENT KIMBALL
Receptionist	JOSEPH O'SHAUGNESSY
2nd Floor Nurse	PATRICK TREADWAY
Admitting Nurse	BEV HOLSCLAW
Young Alice	SYDNEY SWEENEY
Stunt Coordinators	JEFF IMADA JOHN CASINO
Stunts	MICHELLE SEBECK STACEY CARINO HEIDI PASCOE HELENA BARRETT

CREW

Unit Production Manager	RICH COWAN
First Assistant Director	LYNN WEGENKA
Second Assistant Director	ADAM C. BOYD
2nd 2nd Assistant Director	JARED BRILEY
Associate Producer	AMANDA ESSICK
Script Supervisor	BARBARA A. BROWN
A Camera/Steadicam Operator	CHARLES PAPERT
1st Assistant A Camera	PETER N. GREEN
2nd Assistant A Camera	BRIE CRONKHITE
1st Assistant B Camera	BOB WEBECK
2nd Assistant B Camera	PHILLIP A. ANDERSON
1st Assistant C Camera	BILL FINGER
1st AC Test Shoot	MARK ANDERSON
Camera Loader	BOBBY CLIFFORD
Additional A Camera/ Steadicam	RICK DAVIDSON
Sound Mixer	TOM TAYLOR
Boom Operator	CHRIS CLIFFORD
Sound Utility	DAVE RICHARDS
Gaffer	MIKE VUKAS
Best Boy Electric Set Electrics	MATTHEW MAY RYAN MIDDLETON DANIEL W. MISNER
Additional Electric	NATHAN HEYER
Day Player Electrics	JOHN BATEMAN TREY DONNER BENJAMIN E. PORTER

	JEREMY MACKIE CHRIS PURKISS MIKE GREY SCOTT WARDER MITCH DAVIS PHILLIP ALLISTER ANDERSON
Key Grip	GREGORY D. SMITH
Best Boy Grip	MEXICO JACOBSON
Dolly Grips	DON STIER COREY CORONA
Grips	GARRETT CANTRELL THERESA MAJERES BRAD MCCORMICK
Dayplayer Grip	GREGORY L. RITCHIE
Rigging Key Grip	COLLEN NEWBERRY
Best Boy Rigging Grip	TONY GHIGLIONE
Art Department Supervisor	VINCENT DEFELICE
Set Decorator	RACHEL M. THOMSON
Leadman	KEN MILFRED
Art Department Coordinator	JODI NICHOLS
On-Set Dresser	OLIVER IRWIN
Set Dressers	ANGELA J SMITH GABRIEL THOMPSON THOMAS WASSON DAN BEYER
Sketch Artist	JACK LANTZ
Construction Coordinator	STEVE BROUSSARD
Construction Foremen	DOUGLAS A. WOMACK MIKE CASSELL
Charge Scenic Artist	MICHAEL RUBY
Painters	JANET C. "ROBYN" RIVERS DAVE RIVERS RUBEN MARCILLA KELLY J. CLINE MATT MCGOWEN ROBERT K. MORRIS

Taper/Plaster	PHIL S. STUMP
Scenic Painter	JEFF RINGER
Lead Carpenter	MIKE CASSELL
Carpenters	DAVID B. LEWIS JOE POE TODD DOYLE SAM MATTINGLY GERALD ELLIOTT
Property Master	CDAVID HALL-COTRILL
Property Assistants	ALEXANDRIA K. KLAUE DAN BEYER
Utility Tech	JOHN SIRIOS
Location Manager	PETE MOROZ
Assistant Location Manager	ALAN LEE BAKER HEIDI M. HABIB
Locations Interns	PHIL ANDRADE TREY DONNER BEJAMIN E. PORTER RYAN SLEIGHT BRIAN HOUGHTON
Costume Designer	LISA CARYL
Key Costumer	REBECCA COOK
Costumers	ALAYNA CARYL LYNDA VANDERGAAG
Seamstress	CHAR SKOW
Key Makeup Artist	TRISTA JORDAN
Assistant Makeup Artist	AMY BRUSCOE
Makeup	EMILY CHISHOLM SHALAIN HOWELL
Key Hair Stylist	JENNIFER POPOCHOCK
Assistant Hair Stylists	TACI VANLEUVEN MIKE MEYERS

Makeup Effects	KEVIN WASNER
Prosthetic Makeup Artist	KERRIN JACKSON
Special Effects Coordinator	CASEY PRITCHETT
Special Effects Foreman	RAYMOND BROWN
Special Effects Technicians	CRAIG BINKLEY STEPHEN KLINEBURGER WILL WAYBURN
Special Effects PA	JULIE M. RICHARD
Production Coordinator	MARY C. RUSSELL
Assistant Production Coordinator	LYNN M. KOMAREK
Production Office Assistant	CARLA BLAZEK
Production Office	PA JUSTIN FARRIS MITCH DAVIS ALAN LEE BAKER
Production Office Interns	MAGGIE LUCAS EMMA RANNIGER MITCHELL DEAN WILLIAMS AMANDA M. DAVIS KIRK MCLAUGHLIN KEVIN MERRITT
Production Accountants	BRAD HARLAND MELODY DEATHERAGE
Spokane Casting	NIKE IMORU, CSA
Casting Assistant (LA)	BRYAN BURRA
Publicity Consultant	KATHLEEN MCINNIS
Still Photographers	PIOTR REDLINSKI PETE MOROZ
Catering	COUNTRY CATERING FEAST CATERING BORDEAUX ON BROADWAY GILES CATERING FERY'S CATERING
Key Craft Service	POLLY CASSELL

Craft Service Assistants	TYSON HOLMES BRIAN SWEENEY
Transportation Coordinator	MIKE KJOLSO
Honeywagon Driver Drivers	RICHIE WALKER JASON YARBROUGH SHAWN ODOM JOHN "JP" PETTY THOMAS LEROY JERRY CATES
Van Drivers	SETH NOLAN PICKENS AARON DAUGHERTY KEVIN KELLY KATIE DOUGHERTY
Cast Drivers	SHANNON FREEMAN NICOLE HEIGH
Set Medics	TRAVIS LAHMAN ALLIE VETCH FOLEY GINA R. GILBERTO
Assistant to John Carpenter	RYAN MEYER
Assistant to John Carpenter (LA)	RYAN MEYER
Assistant to Doug Mankoff	ILDA DIFFLEY
Assistant to Andrew Spaulding	TRAVIS FOWLER
Assistant to Mike Marcus	MICHELLE SELLWOOD
Assistant to Peter Block	BETH BRUCKNER
Assistant to the Producers (WA)	JOHNNY PARISEAU
Key Set Production Assistant	GRETCHEN OYSTER
Production Assistants	GRETA CARLSON AARON FINK CASEY COWAN KEVIN KELLY JAMIN KUHM CHAD RAMSEY STEPHEN RING AARON RUTTER ALISON KELLY AMANDA M. DAVIS
Production Interns	ETHAN ANDERSON

BRITTANY BRANCH

Camera Provided by OPPENHEIMER CINE RENTAL

Grip and Lighting Package Provided by PACIFIC GRIP AND LIGHTING

Editing Equipment Provided by NORTH BY NORTHWEST ENTERTAINMENT

LOS ANGELES UNIT

Los Angeles Unit Producer HANS RITTER

1st Assistant Director MILOS MILICEVIC

2nd Assistant Director IVAN KRALJEVIC

Script Supervisor JAN MCWILLIAMS

Propmaster DUTCH MERRICK

Set Decorator AMY WELLS

Leadman KEITH SALE

Swing WENDY MURRAY

Construction Coordinator JAMIE ARCHER

1st asst. Camera MARCOS LOPEZ

2nd asst. Camera DARIN KRASK

2nd asst. Camera TONY SCHULTZ

Camera Loader KEN TANAKA

Video Playback Technician DEMPSEY TILLMAN

Gaffer STEVE MATHIS

Best Boy Electric KEVIN TIESIERA

Company Electricians CONNER VANDEER
JON MORRISON

Key Grip PAT HEFFERNAN

Best Boy Grip DAN PREISER

Dolly Grip DANNY ROBERTS

Company Grip	RYAN BRADLEY
Sound Utility	BRIAN SWEENEY
Sound Mixers	STEVE WEISS JERRY WOLFE
Boom Operator	CHRIS TIFFANY
Key Hair Stylist	RAISSA PATTON
Key Makeup Artist	HEBA THORISDOTTIR
Makeup Assistant	TATIANA THORPE
Costume Supervisor	BONNIE STAUCH
Key Costumer	SVEA MACEK
Special Effects Supervisor	DAVID WAYNE
Production Coordinator	CORY MYLER
Production Accountant	SHEA KAMMER
Transportation Coordinator	MATTHEW BALLARD
Extras Casting	BILL MARINELLA
Studio Teacher	DAVID S. QUEIROLO
Set Medic	SEAN WHITTAKER
Production Assistants	ISAAC KELLMAN KIMBERLY COHRS WILL SCHLICH SKYLER PRENDERGAST BRITTANY MEADOWS
Craft Services	ALMA WEAKS
Los Angeles Office Interns	KAISON AMINI ALEX VINNITSKY MORGAN MILLER JASON HUGGINS GIGI GHALAMFARSA ZACH HAMMILL
	<u>POST PRODUCTION</u>
Post Production Supervisor	JASON A. PAYNE

Post Production Consultant	IAN M. KENNEDY
1st Assistant Editor	JEFF STONE
Assistant Editor	CHI-YOON CHUNG
Visual Effects Supervisor	JASON MCKEE

Editorial Prep and Visual Effects by
North by Northwest Entertainment, Spokane WA

Assistant Editor	TRAVIS BERRY
VFX Artists	JASON MCKEE & TRAVIS BERRY
Technical Support	DAN HEIGH & KARL DORAN
Credit Roll	TAMI ROTCHFORD

Film Processing and Digital to Film Transfer by
Alpha Cine Labs, Seattle WA

Senior Color Timer	BILL SCOTT
Digital Film Services	MARC BROWN & BEVIN FLYNN
Digital Film Producers	JANNAT GARGI & KRISTEN MOLINA
Senior Producer	DON JENSEN

HD Dailies and Digital Intermediate by
Modern Digital, Seattle WA

Senior Colorist	TIM MAFFIA
Dailies Colorist	BILL LORD
Smoke Artist	DEB RISTIC
Data Management	JESSE HOWARDS
Senior Producer	RICH FASSIO
Coordinating Producer	KATHIE MCCALLISTER

Additional Film Processing and HD dailies by
Deluxe Digital Media, Sherman Oaks, CA

Dailies Colorist	PERRY YOUNG
Senior Producer	LAURA GEUCHERIAN
Account Coordinator	ELIZABETH HOOVEN

Editing Facility	THE POST GROUP KRISTEN SNYDER
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Post Production Sound Services by
Wildfire Post, Los Angeles, CA

Sound Designers	LESLIE SCHATZ
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	JAVIER BENNASSAR
Supervising Sound Editor	JAVIER BENNASSAR
Dialogue / ADR Editor	MANDELL WINTER
Assistant Sound Editor	CALLIE THURMAN
Re-Recording Mixers	CHRIS DAVID TOM MARKS
Mix Recordist	TIMOTHY LIMER
Foley Artist Foley Mixer Foley Editor	ELLEN HEUER JOSH REINHARDT BRIAN DUNLOP
ADR Mixer ADR Recordist Group ADR Casting	TRAVIS MACKAY WADE BARNETT JOE CAPPELLETTI THE FINAL WORD
Original Score Written and Produced by	MARK KILIAN
Vocals	TODDY WALTERS
French Horn	HANNEKE VERSCHOOR
Percussion	JULIO MORENO
Keyboards	MARK KILIAN
Strings	THE GRAVY STREET STRING ENSEMBLE
Orchestration by	MARK KILIAN
Recorded at	GRAVY STREET MUSIC SANTA MONICA, CALIFORNIA
Mixed by	CASEY STONE THE LISTENING ROOM, UK
Assistant to Composer	MATTHEW JANSZEN
Music Editor	MATT SHELTON
Main Title Design by Shadowplay Studio	
Title Designers	GARETH SMITH & JENNY LEE
CG Supervisor	ARI SACHTER-ZELTZER

3D Generalist DAVID GLICKSMAN

Main Title Still Photography TERENCE HEUSTON

Main Title Casting CENTRAL CASTING/ERIN TREANOR

Main Title Illustrations CLINT HANSEN

Main Title Photographs Courtesy of THE BURNS ARCHIVE/STANLEY B.
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Stock Footage Provided by	EFOOTAGE, LLC
Travel Services	BARBARA HOWARD/PRO TRAVEL

Distribution Advisory Services – Cinetic Media

MUSIC

Run Baby Run (Back Into My Arms)
Written by Don Grant and Joe Melson
Performed by The Newbeats
Courtesy of Hickory Records

Andante

Arranged by Ron Ronsted
Courtesy of APM Music

Orchestral Suite No.3 'Air on a G String'
Composed by Johann Sebastian Bach
Courtesy of APM Music

Cosi Fan Tutte

Arranged by Edith Horak
Courtesy of APM Music

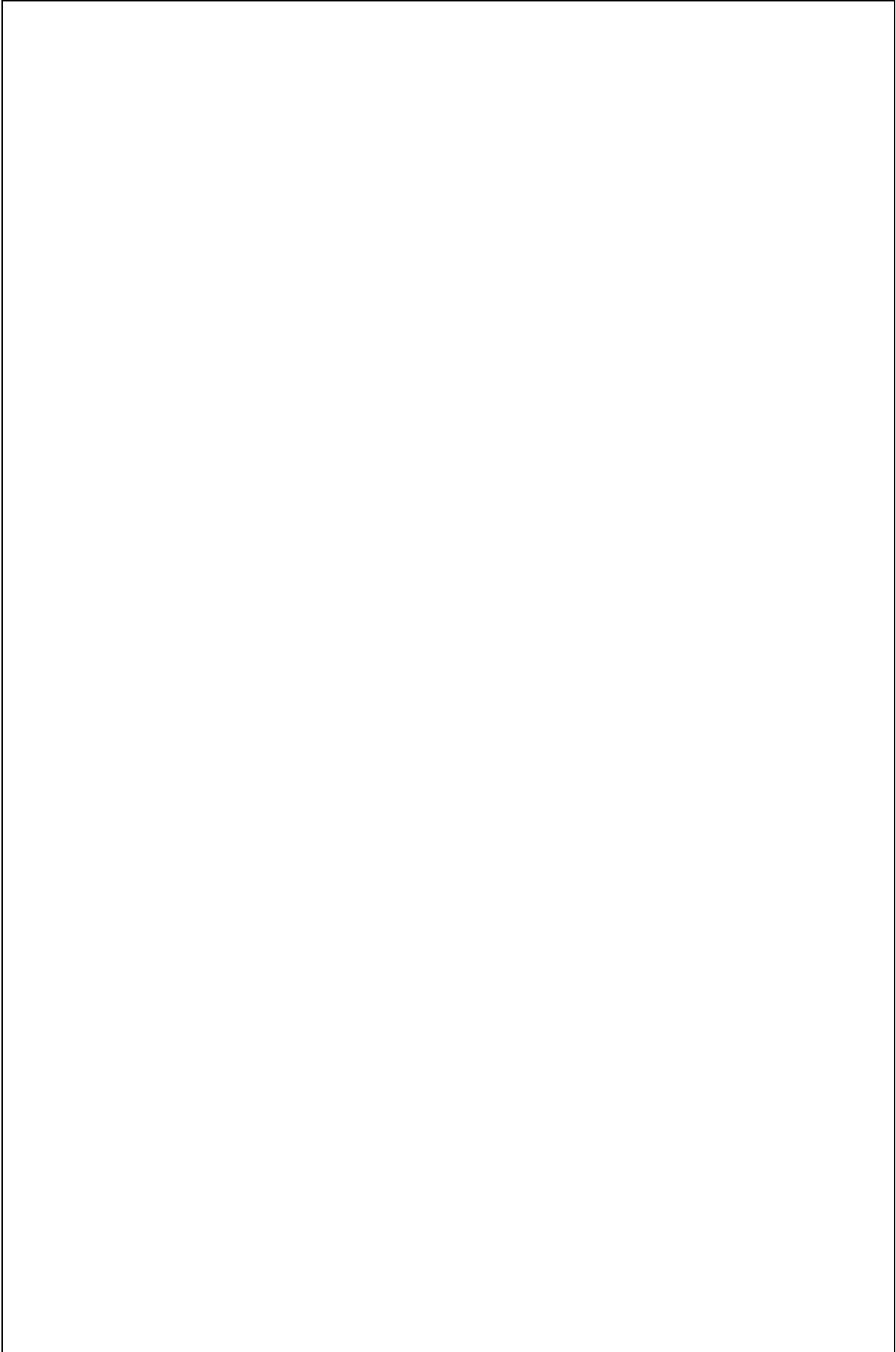
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